

Strauss; "Er Ista," Wolf; "Niemand Hat's Gesehen," Loewe; "Dich Theure Halle" ("Tannhauser"), Wagner.

Mme. Galski will be assisted by Frank Forge, pianist, who will be heard in the following selections: "Etude de Concert," MacDowell; "Fantaisie in F Minor," Chopin.

T. Arthur Smith will open the sale of tickets at the box office of the New National at 2 o'clock this afternoon.

Archie L. Shepard will present at the Academy tonight a select program of moving pictures of more than two hours' duration. Between each reel of pictures a vocal or instrumental feature will be introduced, and there will be music by the concert orchestra during the evening.

Vaudeville acts and 4,000 feet of new moving pictures will be the offering at the Majestic tonight. Manager Weston assures the patrons of this theater that tonight's program will be one of the best of the season.

## Plans Announced For Summer Opera

Foremost among the New York managers preparing for summer stock companies in various cities are Milton and Sargent. Aborn, controlling the chain of Aborn opera companies throughout United States, The Messrs. Aborn have perfected their plans for the coming summer, and they include opera companies in Washington, Philadelphia, Atlantic City, Newark, Brooklyn, New York city, Albany, Cleveland, Springfield, Pittsburgh, Baltimore, Providence, New Haven, Hartford, Bridgeport, Waterbury, and Lawrence. Two companies will sing in Canada, one in Montreal and one in Toronto.

The Aborn companies will give summer employment to some 1,500 singers. Many of the principals have already been engaged, among them Estelle Wentworth, Harold Blake, Blanche Morrison, Edith Bradford, Norma Kopp, William Danforth, Sabry D'Orsell, Grace Orr Meyers, Robert Lett, Phil Branson, Albert Parr, George B. Frothingham, Charles Swickard, Harry Luckstone, William Wolf, J. A. Wallerstedt, Greta Risley, Trilix Cadiz, Dorothy Morton, Beatrice Priest, William Blaisell, Hattie Arnold, Charles H. Bowers, Homer Ling, Elly Barnato, Alice Kraft Benson, Forest Huft, Fritzle von Busing, Henri Barron, Henry Vogel, George Shields, Hattie Bell Ladd, and many others.

Contracts have already been closed for "Carmen," "Hoffmann's Love Tales," "The Geisha," "The Runaway King," "The Merry Monarch," "Half a King," "Robin Hood," "The Mikado," "The Serenade," "The Fortune Teller," "The Chimes of Normandy," "La Boheme," "Cavalleria Rusticana," "Pinafore," "Nannan," and other standard grand and light operas.

The season in Washington will open at the National Theater, April 27, with "Carmen." Edith Bradford appearing in the title role. The first five weeks will be devoted to grand opera.

## Notes of the Stage

The locale of Eugene Walter's latest drama, which is to be seen at the Belasco this week, is the Hudson Bay country. There are but six characters in the play, but it is said that each is strong, virile, and novel.

Jack Devereaux, who plays the sprightly role of George Huntley, in Eugene Walter's drama, "The Wolf," is well known as a juvenile to players.

Miss Edith St. Clair, the petite and saintly dancer now playing with Richard Carle in "Mary's Lamb," was in the original quartette that made the "Innocent Maids" famous in one of the Rogers brothers' pieces. Miss St. Clair has also appeared in "The White Cat," "The Grand Mogul," and other musical plays and spectacles. In "Mary's Lamb" she has the part of a French maid.

"The Queen's Messenger" is the name of the little drama in which Jessie Millward is captivating the vaudeville volantes. Brandon Hurst is her leading support.

## New York Sees Several Plays After We Do

By A. H. BALLARD.

NEW YORK, March 28. ED DITTRICHSTEIN has written an entertaining farce, "Bluffs," and produced it at the Bijou Theater, and he appears in it as the star. It is amusing large-sized audiences nightly, and has elicited various comment.

There is no question that the farce is amply able to take care of itself as to general popularity. There is plenty of spirited situation in it; there are generous stretches of pungent dialogue, and the laughter provoked is rather constant, especially during the later acts. It is probable that the weaving of the farcical plot is more complicated than seems necessary; the unraveling thereof compels the auditor to listen closely, and keep track minutely of all the threads, in order to catch the entire gist of what is going on, and to take in all the big measures of funny incident that is launched upon the dramatic fabric. With this exception—and, at the same time mentioning that there is plenty of speed, action and inspiring farcical incident that one cannot help appreciating with half an eye—Mr. Dittichstein's new effort "Bluffs," I would declare, is of more than ordinary artistic worth and completeness.

Possibly he has overelaborated some of the "direction," required to many "points" to be "pegged." In certain scenes; and perhaps, the piece would be benefited if the author had drawn a little less in Messianic-like minuteness. Bolder strokes of characterization might simplify and strengthen the picture—but the fact remains that the play, as it now runs, strikes a happy, sympathetic chord of humorous fancy in the average bosom, and looks to me like a farce that will hold its own in the light of the people of the United States. To be sure, there are prudish, hair-splitting considerations that rebel at some of the lines and the "foreign" points of view put forward in the development of the rather racy story. But, if it transgresses good taste, I confess I sat through the evening without feeling that I ought to bludge. I could wish that they might have made the newspaper woman in the cast less bouffant, less raucous, more like the brainy newspaper woman who really exist, and, if so, then the role would have served its purpose in the play better than the blustering actuality that marred the scenes in which she appeared. As a whole, the farce does credit to a remarkably able author and actor. Incidentally he plays three parts, accomplishing some fine characterization in each during the evening. There's a suggestion of taint in it; but it seeps up mildly, and is neither insisted upon, nor does it become obtrusive. And does the world violently protest against taint wherever and whenever it appears in sight? In European society, and in the society of this country, the consciousness of this taint leads to the solving of the problems. Why should the farce be denied its suspicion of taint? Farcical writing is exaggerating humanity's foibles and weaknesses. And, in fact, we forget the "daring" quality of Mr. Dittichstein's latest farce because we are carried along with its fine art and its kindly humor.

"Girls" a Winner.

We are not exactly getting your dramatic discards just now, but most of the plays that have recently bobbed up as New York premieres have been already subjected to the Washingtonian scrutiny, and there is little to be added to what you have said and done to them. "Girls," Clyde Fitch's entertaining farce, which you have seen, has taken the unequivocal fancy of this city—and no wonder. The population is, as usual, money mad, and racing all the day long to catch a dollar, or two, more; so, in the evening, they want diversion, of all things. We found much wisdom embedded in the lines of this pleasant, light play. We found Fitch at his best, and a knowing

cast that did justice to the story. The idea of three girls swearing an oath against brute man. The useless may not have been a new thesis, but the way those girls fell at last to the inevitable human order of things, made everybody in the theater their friends. The farce should run here generously.

"The Servant in the House."

The reception of the Henry Miller Associate Players at the Savoy, in "The Servant in the House," has been what you might expect from this marble cake community. While respectful attention has been accorded by the seriousness of the participants, the unquestionable artistic worth of the performances, and the high quality of the professionals employed, the occurrence as a whole produces mixed feelings in the public. Those who receive the play in the spirit in which it is, apparently, projected, recognize a high-minded attempt, on the stage to expound the doctrine of universal brotherhood and the need of the purification of the church. If one can maintain his mood of reverence, one may be exalted by the high theme, but there are many who fail to find a masterpiece in this play and call it bore-some. Others blink at the startling fancy of making a butler out of the Nazarene. The people who adore this performance, claim that it is going over the heads of the flippant. For me, neither did it hurt my feelings, nor did it inspire me greatly. I say to the curious multitude that clamor about: Go in, pay your money and make your own choice. The actors in the cast are good enough to see under any circumstances.

Mme. Kalich in New York.

Harrison Grey Fiske has brought out Bertha Kalich at the Garden Theater in "Marta of the Lowlands," that somewhat musty drama of elemental passions, tyranny, and slow explanation. A revival of this sort is important as, bringing Mme. Kalich again before us, from whom there are few stronger, or better or more beautiful artists alive. Barring the fact that she cannot seem properly to control some notes of the tremendous register of her magnificent voice, her characterization of this sullen "Marta" is a creation that would be almost impossible of improvement. Mr. Fiske's companies, like this one, are quite flawless always. The somber piece cannot run long these days when joy alone is in demand.

Henry Blossom will write a new play this summer for Lieber & Co., and it is understood the play will be for Eleanor Robson's use. Certainly Miss Robson has a sufficient number of chances to make good.

## Hackett to Head Columbia Stock

The coming summer stock company season promises to be one of the most noteworthy ever offered by Washington theaters.

Joseph Luckett, manager of the Columbia Theater, announced last week that he had signed a contract with James K. Hackett to head the stock company at the playhouse. The season will open May 11 and the first play will probably be "John Gayde's Honor," in which Mr. Hackett won success in Chicago early this season. This play will probably be followed by "The Walls of Jericho," "The Prisoner of Zenda," and other dramas of equal merit. The leading lady has not yet been announced, but it is not improbable that Miss Mary Manning will be secured. Mr. Luckett is to be heartily congratulated upon his good fortune in getting so capable and so popular an actor as Mr. Hackett as his summer star.

## Belasco Seat Sale

The management of the Belasco Theater announces that mail orders for seats for the opening night of the Guy Standing Stock Company, Monday, May 4, will now be received. The opening play will be "The Mummy and the Humming Bird," in which Guy Standing, who now takes the leading role, originally appeared with John Drew. The role of the Humming Bird (Signor D'Orelli) will be in the hands of Martin Sabine, who recently appeared here with Mr. Standing in "The Right of Way." Frank Craven will be the organ grinder. There will be a number of old friends in the cast of the stock company, among them being Alice Butler, Alfred Hudson, Jr., and Dorothy Hammond, leading lady.

## MONTGOMERY VERSATILE.

Harry Montgomery, now appearing with Richard Carle, in "Mary's Lamb," is a brother of David Montgomery, of "Red Mill" fame. He has been with wagon and tent shows, in vaudeville, and also with several big bands, including Sousa's, in which latter organization he played the drums. He has created three negro parts—Eaton Ham, in "George Washington, Jr.," Low Down Smith, in "Cape Cod Folks," and Sylvester Q. Nightingale, in "Mary's Lamb," in which production he is a featured player.

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Mme. Puccini's Opera La Boheme (in Italian)

Conductor, Mr. Rodolfo Ferrari

SATURDAY AFTERNOON, APRIL 18, at 2

Thomas' Opera Mignon (in Italian)

Conductor, Mr. S. Boy.

SATURDAY EVENING, APRIL 18, at 8

Mascagni's Opera Cavalleria Rusticana (in Italian)

Conductor, Mr. Rodolfo Ferrari

Followed by Leoncavallo's Opera—Pagliacci (in Italian)

Conductor, Mr. Rodolfo Ferrari

Boxes \$25.00

Orchestra (entire floor) 15.00

Balcony (first three rows) 12.00

Balcony (remaining rows) 10.00

Gallery (first three rows) 5.00

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Assisted by Frank La Forge, Pianist, will present the following special programme:

PART I. Classical Songs. Wilkommen Mein Wald. R. Franz Mother, O Sing Me to Rest. R. Franz Freudlingsnacht. Schumann Widmung. Schumann Hark! Hark! The Lark. Schubert Who is Sylvia. MacDowell

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PART III. MODERN GERMAN SONGS. Meine Liebe Ist Grau. Strauss Ständchen. Strauss Er Ista. Strauss Niemand Hat's Gesehen. Loewe Dich Theure Halle (Tannhauser). Wagner

Meine Liebe Ist Grau. Strauss Ständchen. Strauss Er Ista. Strauss Niemand Hat's Gesehen. Loewe Dich Theure Halle (Tannhauser). Wagner

Tickets, \$2.00, \$1.50, \$1.00, 75c. Box Office open at 1 p. m.

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